

THE ETUDE

Presser's Musical Magazine



STEPHEN C. FOSTER

SEPTEMBER
1916

PRICE 15¢
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"My Muvver told me CREAM OF WHEAT
would make me big and fat —
Now, how much will I have to eat
To grow as big as *that*?"

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PRESSER'S MUSICAL MAGAZINE *The Etude*

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1916

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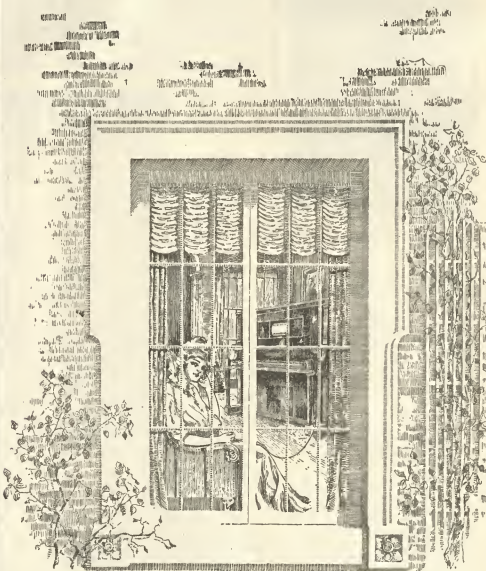
A Self Help Education

THE main difference between the self trained man and the teacher trained man is that one has been obliged to pick out his own education from actual life and from text books that may fall into his hands, the other has it all carefully planned out and delivered to him in regularized form by a teaching specialist. Always have a good teacher if you possibly can, but if you cannot it is encouraging to remember that hundreds of successful musicians have written us that they have received the better part of their training entirely through advice, information and suggestions that they have received from THE ETUDE. If you know of any student forced to study without a teacher remember that THE ETUDE will make his road safer, easier and shorter. Remember that Shakespeare, Wagner, Edison and Lincoln were self made men.

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THE ETUDE

SEPTEMBER, 1916

VOL. XXXIV No. 9



Stephen Collins Foster



Just a Little Every Day



A STUDENT at the Leipzig Conservatory of some thirty years ago recently told us that when Robert Schumann went to his publishers with some of his compositions the clerks used to say to each other, "Here comes old Schumann with some more of that awful stuff of his under his arm." It seems well nigh impossible to recognize a great man at short range. While fate is building monuments for our heroes, those of us who are very close to them shut our eyes to their talents, neglect to husband their strength, deprive them of the opportunities they ought to have, begrudge them the rightful money return that their talents entitle them to, and then stand in stupid surprise when later they are hailed as the great men of the age.

Such was the fate of Stephen Collins Foster. In Pittsburgh where he spent his youth and young manhood the people who knew him gave little consideration to him personally. His music was thought too light and trivial to deserve serious attention. His teacher friend Henry Kleber was looked upon by the Pittsburghers as a much more important musician than Foster. Kleber's ability was advanced and his familiarity with the great masters was most creditable. Yet he had not that magical spark which puts immortality into a simple tune.

While Foster unfortunately had the reputation of being dissipated his old friends in Pittsburgh do not remember that he was a drunkard. Some now say that at the first he was unable to write a correct accompaniment for his simple songs. However, this seems hardly possible when it is remembered that he was not entirely without musical training. Yet, according to the story, he placed so little personal value upon his own name, that some of the early editions of *Old Folks at Home* went out with the name of Christy, of minstrel fame, upon the title page as the composer. Possibly Foster was forced by poverty to permit this imposition upon himself and upon the public.

Foster came at a time when the North was only too ready to see the romance in the life of the negro in the South. His *Old Kentucky Home* represents Foster at the best. There is a pathos in the sentiment and in the melody that is always tear-compelling. The pity of it all is that a man with such a natural flow of lovely melodies was not taken in hand and given such a training, for instance, as Schubert received. With such an equipment Foster might have ranked with the great masters of all time and all countries. The very longevity and widespread popularity of his melodies combined with the beautiful effects reached through the most simple means, reveal him as one of the finest instances of melodic talent the world has ever known.

It has been estimated that there are now about 5,000,000 different books in the world. Hazlett in his *Science of Thinking* computes that if a man were to read one book every two weeks of his life for fifty years he would be able to read 1,250 books or only one book in 8,000 of those published. Dr. Charles Elliott cut the 5,000,000 books down to a five-foot book-shelf and told us that one who mastered the contents of that shelf was an educated man. Note the facility of trying to read everything. The very vastness of literature makes the need for systematic study of essentials all the more necessary.

It would take several life times to play through the numbers of musical compositions that have been printed. The quantity is so great that thousands of students are dismayed by it. Don't even attempt to master all of it. Map out a course to include those things which you know every good musician ought to master and then proceed regularly to do just a little every day. Learn ten words a day in any foreign language and you can speak it inside of two years. A vocabulary of seven thousand words is considered a big one.

Learn ten measures a day and inside of two years you will have mastered approximately two hundred and fifty pages of music, all the Haydn Sonatas, or nearly all of the Mozart Sonatas or a whole volume of Beethoven.

It must always be remembered that however great the musical work of art it is never more than a mosaic of minutes profitably employed. No wonderful masterpiece leaped into being in a second—it is always the result of hours.

Whether you do it or do not do it will depend entirely upon the importance you attach to regular study. The whole secret of concentration and accomplishment lies in the degree of importance you hold in your imagination pertaining to that which you are striving to do. If you knew that a large mortgage was coming due you would see that you were on hand to pay it. If you feel that it is vitally important for you to have a larger grasp upon the great essentials in musical education you will see to it that never a day goes by without mastering something, even though it is "just a little."

Never think of the five or ten measures you are working upon. Think of the whole work you propose to accomplish. The daily ten measures are merely stones with which you are building your structure. Why not paraphrase Beethoven's maxim

"Nulla Dies Sine Linea" from "Never a day without a line" to "Never a day without ten measures."

Music and Romance

Music has ever been a most fertile field for romance. It is the land of dreams and emotions. In the earliest mythology we find the most fascinating legends. Pan, Apollo, Orpheus, Arion, Terpsichore and Polyhymnia all played their fairy roles in the earliest musical fiction. ETUDE readers will be delighted to learn that in the October issue we shall begin a remarkable musical serial by the distinguished writers Agnes and Egerton Castle. *The Composer* is a vividly interesting musical story, filled with charming romance and stirring incidents—all in all the most fascinating musical fiction of the present day.

THE ETUDE

ever, affords one more illustration of the contrariety between the thumb and the other fingers. It may therefore be as well to mention here that, being best done with the nail, rather than with what Richter once called the "meat" of the finger, it is easier to the thumb in inward passages, (right hand descending, left hand ascending) passages, and to any other finger in outward passages. A less reason is that this division of labor involves a less awkward twisting of the wrist than the reverse would do. A practical trial will soon prove this.

THE THUMB ON BLACK NOTES. So much prejudice and unreasoned restriction have in time past operated against the use of the thumb on black notes, that one is tempted to rush into the opposite extreme, and say that no distinction whatever should be made, for instance, the two kinds of keys. It has been said, for instance, as C major, and Hans von Bülow was wont to declare that a pianist worthy the name should be able to play the *Aphasantina Sonata* as easily in F sharp minor as the *Aphasantina* in its normal level position, and with the same fingering. To a virtuoso of von Bülow's standing this may be the case; technical difficulties have almost ceased to exist. But there are exceptions which some players will find it worth while to bear in mind.

The two objections to the use of the thumb on black notes which do exist are both due to the fact that its use on these shorter keys necessarily throughs the hand further over, that is towards the back of the keyboard, than is otherwise the case. Much depends on the size, strength and conformation of the individual hand, but in certain cases this position is apt to give rise to difficulties:

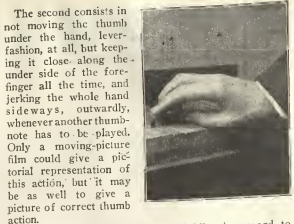
(1) The nearer the back of the keyboard the greater the strength necessary to depress the key. In the case of very young children the muscular strength of the fingers differs enormously; this is a factor of paramount importance, and is absolutely prohibitive of uniform fingering for all keys.

(2) The movement of the thumb over black notes to a white one, or over white notes to a black one, is not so easy as where all the thumb notes are white or all black. This is especially the case with a player whose thumb is short, and more especially if it is lying between the white notes. To the player whose thumb is long, two black ones—G, A, or D. Such player should therefore not use the thumb on black notes in legato passages in which it also has to be used on black notes. The scales of F sharp major and minor, and F natural major and minor, illustrate this principle. It is, however, perhaps best understood from such passages as the following:



In playing chords the thumb may be used as freely on black notes as on white. The reason is that in changing from one chord to another the whole position of the hand is altered. There is therefore no "legato" to be broken by the slightly "in and out" motion occasioned if it should happen that the thumb is used alternately on white and black notes.

Common Faults in Thumb-Action
There are three ways in which the otherwise great utility of the thumb is seriously diminished, and two of them are very common; in fact, in untrained players and beginners they may be taken as a matter of course. The first consists in letting the thumb hang down over the floor instead of making it lie flat on the keyboard. The result is that whenever the thumb has to play a note it has to be jerked into position, only to fall back again as soon as the key has been released.



The second consists in not moving the thumb under the hand, levers-fashion, at all, but keeping it close along the underside of the forefinger all the time, and jerking the whole hand sideways, outwardly, whenever another thumb-note has to be played. Only a moving-picture film could give a pictorial representation of this action, but it may be as well to give a picture of correct thumb action.

A third consists in a similar rigidity in regard to vertical movement when the thumb is used, like the other finger, as a hammer. The back of the hand should be kept stationary in its normal level position, and the thumb raised above the keys, as in the following illustration:



But instead of this the hand is raised at the back, as though hinged at the fingertips, and the thumb remains, relatively to it, quite stationary; the hand is then lowered and crushes the thumb into its note, the thumb never moving independently at all.

Lastly there is the much less common but still disadvantageous habit of holding the knuckles too high and letting the thumb fall vertically instead of horizontally on to the key, thus playing the key with the tip, like the other fingers, instead of with the side, which is the peculiar province of the thumb to do, and gives it its inalienable advantages. Held in this position the thumb has a much more restricted range of action than if held horizontally.

In conclusion, it is sometimes said patetically of a pianist that "his fingers are all thumbs." Of a pianist or organist no remark could be more complimentary, for a player all of whose fingers did as much work as his thumbs would be the most remarkable executant who ever lived.

Spurring Up a Slow Pupil

Having a beginner who was inclined to drag and another disposed to gallop through his little exercise, I have tried having them play their exercises together. First, the right hand of one and left hand of the other, and vice versa, then both hands. The result has been wonderful. The slow pupil has not only quickened her time, but is taking new interest in her lessons, while the rapid, jerky movement of the other pupil has been replaced by a steady, even tempo, delightful to the teacher.—B. H. M.

Find the Shortest, Quickest and Easiest Way to Do Things

By Madame A. Pupil

EVERYONE has observed how distasteful it is to young beginners in piano study to be obliged to practice. Very often they rebel and give up music lessons, to regret, some years later, that they had not persevered and been able, "by this time," to give pleasure to themselves and others.

To the boy student, especially, practice is very irksome; the printed page looks like a lot of tadpoles hanging on strings. He is required to find a relation-ship between these and the keys of the piano, but he sees none. He timidly ventures to strike a key and a groan results; at the next effort, a timid squeak is heard, and so on through the lesson—nothing is heard, nothing that sounds like music. No wonder he gives up.

It is like trying to memorize a chapter of the Proverbs of Solomon, by pronouncing the words one after another, to the end of the chapter. And yet that is the slow way many beginners start to learn to play. Let us find an easier way. In reading a story, the sentences are formed of short phrases, each conveying an idea. For example: "The boy was climbing a tree, he had reached the first branch, and now he was trying to get up to the second branch; suddenly he lost his foot and fell; when his mother heard him scream, she ran out of the house to help him." The commas represent slight pauses. Music is written in the same way; there are commas, semi-colons, colons and periods.

Let the teacher find a place in the music where a pause can be made. For example:



Let the pupil play the first nine notes very slowly and in strict time. Make him repeat them twenty or more times—right hand alone. Soon it will be learned that each finger develops an impulse to go to the next note of itself. The notes play themselves, as it were. When this has taken place, the teacher may say, "I am going to let you play this with the metronome."

Let the metronome at about 76, with one tick for each note; then set the metronome at 84, and so on down to 152; then set the metronome at 74 again, and have one tick to each note. Increase speed as long as the hand does something he would have thought at first impossible; he has become interested; and it begins to sound like music. He is now willing to begin at the note E, where he left off, and work up the second phrase. Each phrase he works up in this way, the process seems to become easier.

Then he may work up the left hand part in the same manner; but should not attempt the two hands together until he has attained considerable fluency with one hand alone. In the first attempts to play both hands together, he must begin at a very slow rate of speed, as he did at first.

This method of studying short portions is very satisfying, for one is sure to reach his aim.

A Sight-Reading Contest

By H. R. Robertson

ONE plan to assist in developing sight-reading and one which has proven very successful, is to invite a number of students to the studio and appoint two captains. These, in turn, choose their respective sides as in a spelling match. Then mark out a section of new music, say, eight bars, and ask each pupil to call the notes, while at the same time the seconds are ticked off on the watch. Each one has three trials and the increase in speed noted.

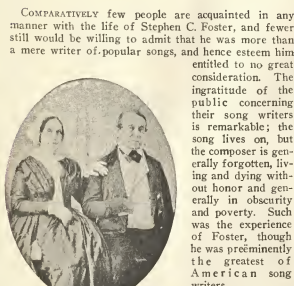
This scheme serves a two-fold purpose: The pupil tries to surpass his own mark each time, as well as that of his opponent. Then, at the finish, the totals are made up to determine which side is the victor.

As an aside, the captains usually assist in keeping the time and watching for possible errors in the reading. This always creates the keenest rivalry, especially among boys. A date is then set for the next contest, and the meantime, many extra measures are utilized, at home, in the development of note reading. Sometimes, minor contests are arranged between two pupils, each allowing a portion of his or her lesson hour, thus stimulating and maintaining the interest during each week.



Stephen C. Foster's Romantic Career

By CHARLES A. INGRAHAM



MAJOR AND MRS. WILLIAM BACLEY FOSTER.
Foster's father and mother, "The Old Folks at Home."

Though his art was simple in its poetic phrase and musical construction, it was profound in its psychological, unexplainable elements which the greatest of lyric geniuses might in vain attempt to imitate, and it ever exercises a masterful influence upon it. It has been said that his melodies are adaptations of the old psalm and hymn tunes, perfectly moulded into simple words and brought into sentimental contact with the actual life of ordinary humanity. This accounts, if true, for the semi-religious atmosphere which inheres in the best and most lasting of his songs—an indefinable pure and sacred element which compels the attention and which soothes the mind and chastens the heart, universally.

Foster's Birthday

From these considerations it is apparent that a song writer may become of real political significance and testify through his work for the saying, that the songs of a nation have a greater efficacy than its laws, and it requires but a brief study of Foster's life and times to discover that though unconsciously he was in his day an important factor in the fashioning of public policies and events. In the hour of his nativity, at Allegheny, Pa., on July 4, 1826, a salute was fired at the arsenal celebrating the fiftieth anniversary of the Declaration of Independence, and those patriotic reverberations were among the first sounds which came to his infant ears. It was an appropriate demonstration to accompany the ushering into the world of a man who was destined with matchless beauty and pathos to appeal to the common heart of men in behalf of the oppressed in slavery. His influence was indirect, but the deep love and sympathy with which in exquisite song he depicted the homely joys and the tragic, lingering sorrows of the negro was a powerful aid to the anti-slavery movement. The life of Foster covered nearly twenty years occupied in the rapid development and decadence of that great diversity institution known as negro minstrelsy, and in these universally popular entertainments his songs were sung perennially throughout the country. Foster's work should have a place alongside of *Uncle Tom's Cabin*, the appearance of which was contemporaneous with the publication of his great negro lyrics.

Stephen Collins Foster was of Irish or Scotch-Irish extraction, his grandfather having emigrated to this country from the north of Ireland. His father, William B. Foster, was a man of prominence not only in Allegheny, where he had served as mayor, but he had been a member of the Legislature and had occupied other places of trust and honor. Stephen's mother, Eliza Claydon Tomlinson, was a descendant of the Claylands, a family of note, which had dwelt in Maryland from the earliest colonial times, and in

that State she had been reared. The boy grew up amidst pleasant and affluent surroundings, the home being a large mansion in the suburbs of Pittsburgh, opposite Allegheny, and commanding a view of the Allegheny Valley. Of a retiring disposition and lacking robustness of health, the youth avoided the sports and pastimes popular with boys of his age, and in the privacy of his home or in the woods and fields spent much of his time communing with his own thoughts and in the study of his favorite branches. He early evinced a taste and capacity for music, and at the age of seven years, for the first time seeing a fiddle, was able in a few moments to play the familiar melodies that he was acquainted with. While attending school at Athens, Ohio, he wrote his first musical composition, *The Two Girls*, and arranged it for four flutes. The piece was played at the public exercises of the seminary, the author having the first flute for his part. At this time Foster was but thirteen years of age.

Foster Largely Self-Taught

It was for the larger part to self instruction that the youth's education, and in this manner he acquired a good knowledge of German and French, became proficient on the piano, flute, guitar and banjo and studied carefully the works of the great masters. Among his accomplishments was an abiding interest in water colors, which he seems not to have much cultivated. An amusing story is told of him in this connection. When his song, *Oh! Willie, We Have Missed You*, was under course of publication, he drew a picture for the title page and submitted it to the printer, who, after examining it, exclaimed, "Oh! another comic song." This experience permanently dampened his aspirations as an artist.

At the age of seventeen Foster went to Cincinnati and, was employed three years in the office of his brother, rendering satisfactory service, but never forgetting his great passion and applying himself to musical composition in his leisure hours. But it was not until his return to Allegheny that he scored his first real success in his chosen art, though his first song, *Open Thy Lattice, Love*, had been brought out two years previous by a Baltimore publisher. About the year 1844 he composed a song entitled, *Lauriana Belle*, which became immediately popular throughout Pittsburgh, and this pronounced success encouraged him to introduce the ballads, *Uncle Ned* and *O Swanna!*, both of which had an even greater appreciation, extending to distant places, until a publisher asked the privilege of printing the songs. *O Swanna!* brought the author \$100, and many came to look at the face of their former townsman, concerning whom was said: "As he lay in the casket he was easily recognizable and there could be seen in him nothing but what was beautiful and good." Several of his sweetest melodies were played as his body was laid to rest in the Allegheny Cemetery beside his father and mother.

Foster's Personality

Foster was of an affectionate, tender-hearted disposition, deeply sentimental and with a capacity for strong and lasting attachments. Towards his father and mother he cherished an uncommon devotion, and the death of the latter cast upon his mind a shadow of melancholy which is reflected in his later songs and from which he was never able to recover.

He formed in his youthful years an undying attachment to Miss Jane D. McDowell, daughter of Dr. McDowell, of Pittsburgh, and was married on the 22d of July, 1850. He ever manifested a beautiful affection for his wife and his daughter Marian, his only child. Ten of his songs may be found in the Christian name of his wife, "Jennie," and in one of them she is but thinly disguised under the phrase, "Little Jennie Dow." Foster averred that it was Jennie McDowell who awoke in his soul the latent voice of song, and his favorite among his many compositions was, *Jennie's Coming Over the Green*, as it reminded him of the happy days when he began

to delight in her above all others. Their married life, though having a happy beginning, was sad in the closing period of Foster's career, for during the last three years, which he spent in New York, he was without his family, a partial separation having taken place, though a correspondence was maintained between husband and wife. He never could be drawn into expressing himself upon this subject, but the cause of the alienation was probably his convivial habits, which grew upon him and led him at last into a semi-vagabond existence. Opening a letter, he was observed to be in tears, the cause having been the words of his wife and the picture, with the missive, of his little daughter, and in a broken voice he expressed his grief that he was so unworthy of those for whom he cherished so deep an affection. Foster struggled heroically with his besetting habit, but in vain, and with clouding genius and tarnished character he went the downward way.

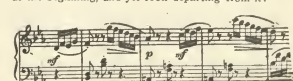
His songs had enormous sales, those of *The Old Folks at Home* or *The Swannee River* having reached more than a half million copies, with his royalties upon it amounting to \$15,000, while E. P. Christy, of Christy's Minstrels, gave him \$500 for having his name appear on the title page of one edition of the song. His other most popular songs enjoyed sales of from 25,000 to 150,000 copies. He was a prolific song writer, his compositions having aggregated 150 titles, about one-fourth of which were negro ballads. Not only did his songs spread to all parts of the world to be translated into the leading languages and to be cherished by the commonalty, but they have been resorted to delighted audiences of the highest culture by the master vocal artists from Jenny Lind to the present. Ole Bull and other musicians of distinction knew and loved him, and gladly taking his melodies elaborated and adorned them with their matchless art, while Washington Irving and other literary lights wrote him letters of commendation and congratulation.

The circumstances and surroundings connected with his death were sad and deplorable. He was rooming at the American House, a cheap hotel, and from a fall there sustained a wound which bled so freely that he died three days after the accident, on January 13, 1864. His wife and brother had been informed of his critical condition, but he died before their arrival. Having been under treatment in a common ward of Bellevue Hospital, and being unidentified, his body was taken to the morgue. But loving hands soon took his remains, and the devoted wife and the affectionate brother went with them to his native city. At Pittsburgh, in Trinity Church, appropriate and impressive services were held, and many came to look at the face of their former townsman, concerning whom was said: "As he lay in the casket he was easily recognizable and there could be seen in him nothing but what was beautiful and good." Several of his sweetest melodies were played as his body was laid to rest in the Allegheny Cemetery beside his father and mother.

Foster has been called "a wild briar rose of music,"



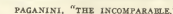
THE FOSTER HOMESTEAD IN PITTSBURGH.



It has been charged that the movements of sonatas have no organic connection with one another, that similar movements of two sonatas could be changed without noticeable detriment to the effect of the whole. Intimate key-relationships and pleads to contrasts of style are always present, however, between the various movements, and is it surprising if these be the chief unifying elements, since they were written at a time when it was the custom to place the individual movements of a symphony on different parts

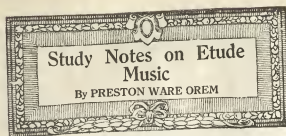
this, I hoped that Liszt, whose liberality and willingness to do good had almost become proverbial, would ask me to add something in his name. He was apparently surprised therefore to see him apparently indifferent, for he answered nothing and continued looking down in silence. After a few days, however, the widow reappeared, her eyes overflowing with thankfulness and her eyes shining with tears of joy, for she and her children had been spared the expense of a man whose name she could not divulge and a new stove, a new clock, a new kitchen and cellar, all stored with everything necessary for the coming winter. Now this had been arranged by the landlady of a cheap hotel, at which Liszt was then stopping."

It is in his orchestral works, however, that Liszt's rises to the most dizzy heights. While most composers, including some of the greatest, were original only in their ideas, meekly accepting the traditional forms to shape them, Liszt created a new era in music when, after giving up piano playing, he composed, at Weimar, his symphonic poems, new in form as well as in content. These tone-poems—among them such master-works as *Tasso*, *Les Préludes*, *Mazeppa*, *The Battle of the Huns*, *The Ideals*—are not only fascinating as music, pure and simple, and conspicuous as specimens of the most legitimate and eloquent program music.



WHO'S TO BLAME?

This cartoon is republished through courtesy of the *Chicago Tribune*, originally called "When a fellow needs a friend."



WHIMS—R. SCHUMANN.
For comments upon this composition the reader is referred to the explanatory notes at the head of the first music page. Grade 2.

SOUVENIR OF STEPHEN FOSTER

R. H. STULWITZ.
While the simple diatonic melodies of Stephen Foster do not lend themselves well to highly ornate treatment, they nevertheless, furnish very agreeable material for pianoforte transcription. This present selection for pianoforte transcription of Foster, the contains the most popular melodies of Foster, the really immortal ones, each melody being arranged in the style best adapted to it. An expressive and tasteful style will be demanded throughout and the tempo is left largely to the discretion of the player. This melody is so planned as to work up to a fine and martial climax. Grade 4.

EN MASQUE—E. H. KITTREDGE.

A brilliant dance movement in the style of an *air de ballet*. This number belongs to that class of pieces which are intended to engage the attention of the listener chiefly through their dash and sonority. The first section should be taken at a rapid pace, but the middle section must come out clear and distinct. The first section in A flat is in contrasting style. This should be played gracefully and somewhat lazily, taking up the original time again at the return to C major. Grade 5.

AT EVENING—R. KINDER.

Mr. Ralph Kinder's *At Evening* was originally composed for the organ. It has been heard in numerous recitals and has proven a genuine favorite. Mr. Kinder has made his own pianoforte transcription of this number in response to numerous demands. Grade 4.

POINSETTA—M. BILBRO.

A graceful waltz movement in the modern French style. This waltz belongs to the type of which the famous *Valse Bleue* by Margis is probably the best known example. Grade 4.

VALESE NOCTURNE—P. BROUNOFF.

In rhythm this graceful and melodious number seems to be a waltz movement, but in musical content it is more like a *nocturne*, hence the title *Valse Nocturne*. It should be played in a rather dreamy manner. Grade 4.

MORNING IN THE WOODS—G. SPENSER.
Morning in the Woods is a very useful teaching piece of intermediate grade. It has all the tunefulness of a popular drawing-room piece, and it affords excellent technical practice by means of its finger passages and running work. Grade 3.

THE GHOST—G. N. ROCKWELL.

A very clever characteristic piece such as might be used to advantage in moving picture playing. Play it in a mysterious manner with sudden dynamic changes and exaggerated expression. Grade 3.

THE RABBIT HUNT—A. P. QUINN.

A rather easy characteristic piece of much merit by a promising young American composer and teacher. The striking left hand melody must be well brought out and careful attention given to all the numerous marks of expression. Grade 3.

DANCE OF GNOMES—A. NOELCK.

Another characteristic number, differing entirely from either of the above. This number needs all lightness and delicacy, combined with all possible speed. Much more harmonic variety is to be found in this piece than is usually met with in compositions of so easy a grade. Grade 2½.

A GROUP OF TEACHING PIECES.

June Flowers by M. Loh-Evans, *The Dance Begins* by M. Paloverde, *Jolly Teddy Bears* by J. H. Rogers, and *Dance of the Goblins* by F. F. Barker are four very lively and attractive teaching pieces.

June Flowers is a waltz movement which might readily be used for dancing purposes, although it was not so intended originally.
The Dance Begins is a vigorous polonaise movement. Although this is intended as an easy teaching piece it is, nevertheless, a true polonaise in form, in rhythm, and in accentuation. It is a good study piece.
Jolly Teddy Bears is a sort of mazurka movement with very interesting rhythmic and harmonic treatment.

Dance of the Goblins will afford good practice in the detached or semi-detached style of finger work. All these pieces lie in grade two.

THE MILL (FOUR HANDS)—A. JENSEN.

Adolph Jensen's *Mill* is one of the most popular pieces of this modern romantic writer and disciple of Schumann. It has never before been arranged for four hands, although it makes an exceedingly effective duo number. This arrangement adheres closely to the composer's original intention and as it lays well under the hands it is really easier to play than the solo.

TRUMPET SONG (PIPE ORGAN)—R. DIGGLE.

An excellent example of the *Grand Chorus*. By a *grand chorus* as applied to an organ piece we mean a piece which is especially adapted to display the capacity of the full organ. Such pieces are of special use as postludes in the church service or as closing numbers on recital programs.

SYLVAN DANCE (VIOLIN AND PIANO)—J. F. ZIMMERMANN.

A graceful and rather easy violin number which at the same time may be rendered with considerable brilliancy of effect. As the fingering is easy and without any awkward changes of position, the attention of the player may be centered chiefly upon the bowing and upon the style of delivery.

THE VOCAL NUMBERS.

Mr. Julian Corbett is a very successful contemporary English composer. He appears for the first time in our *ETUDE* music pages. His *Mary of the Mill* is a fine concert or recital song which should become very popular.

Cecilia, Sing! is quite out of Mr. Tod B. Galloway's usual style. In this song he gives a very clever imitation of the old English manner.
Mr. Granfield's *When* is a dainty little encore song, very poetic and expressive.

Waste Motion in Finger Playing

By Ralph Kent Buckland

THERE is a tendency among pianists of average skill to disregard the axiom that "a straight line is the shortest distance between two points." In piano playing this applies to the distance from the tip of the finger to the surface of the key to be struck. Why players permit their fingers to flap and flop around instead of taking the shortest line to the keyboard is difficult to understand.

Many may consider that the loss of time caused by finger flap is perhaps hardly worth noting. In a measure this may be true inasmuch as so many who have this fault are not sufficiently put out in what they term their *evenness* to note that their scale pearliness is somewhat marred—it cannot be otherwise—though it is probable that discriminating tonal perception in them may not be a well ripened mental trait.

Yet it is unquestionably one of the many seemingly little things that persistently keep one at a distance from the high altar of perfection in execution. As such no effort should be spared to weed it out of one's technique: this by forcing the fingers to fall machine-like to their work in a graceful curve from the supporting bridge of the hand without any awkward and useless outward kicks. The fingers most likely to go wrong in this particular are the ones nearest the thumbs in either hand; but none is quite free from the desire to fly out of the circle of greatest efficiency, and to perform a few gymnastics on its own account before coming down to the work it has to do.

To imagine a semi-circular hand always in front of the hand in piano position beyond which in ordinary passage work the fingers may not reach, will assist materially in recognizing the error of one's digital ways and in overcoming and doing away with entirely needless expenditure of energy.

Can You Pass This Musical Examination?

The *Etude* Day Page will be resumed in October. Meanwhile *Etude* Readers will be given Monthly Tests of Musical Efficiency.

The answers to these examination questions in musical information will be published in THE *ETUDE* next month. They are simple questions which every well-trained American music student should be able to answer with comparative ease.

No answers to these questions will be sent privately under any consideration whatsoever. The reader must wait until the next issue of THE *ETUDE* for the answers.

1. Who wrote the opera "William Tell"?
2. What is the relative major of A flat minor?
3. What instrument of the orchestra has the highest pitch?
4. Name ten operas and give the composer of each?
5. What does the word "Scherzo" mean?
6. Who wrote the most famous "Stabat Mater"?
7. Who was Stradavari?
8. How many preludes and Fugues are there in the Wohltemperiertes Klavier of Bach?
9. Who is the most famous composer of waltzes?
10. What is a cadence?

Answers to Examination Questions Asked in August ETUDE

1. Lischitzky and Liest studied with Carl Czerny, Thalberg with Hummel.
2. Two masters born in the same year and country were Bach and Handel, born in Germany, 1685.
3. The Spanish teacher who lived to be over one hundred years old was Manuel Garcia.
4. The term "nocturne" means "night piece." It was originated by John Field, but was greatly developed by Chopin.
5. Beethoven wrote nine symphonies.
6. The word "bis" over a measure means that the measure is to be played twice.
7. The composer of the "Pathetic Symphony" was Peter I. Tchaikovsky.
8. The word "opus" means "a work." As used in music the word "opus" may include more than one piece, as, for instance, Beethoven's opus 30, which consists of three piano sonatas. The word opus is usually abbreviated to "Op." and the sonatas mentioned above may be referred to as Op. 30, Nos. 1, 2, and 3 respectively.
9. The word capellmeister means "chapel-master." It is a German term for the official in charge of the music of a church, and as that official is usually the organist and choirmaster, who conducts the services, the term is also used to denote an orchestra conductor.
10. The acciatura, strictly speaking, is a short grace note a half tone below the principal note. It is now applied to short grace notes above or below the principal note. An appoggiatura is a long grace note taking half the value of the principal note if that note is in the double time, and towards the value of a dotted note. The acciatura, sometimes spoken of as the "short appoggiatura," is distinguished by a line through the tail of the grace note, which is absent when a long appoggiatura is required.

A MORNING IN THE WOODS

GEORGE SPENSER

Allegretto con grazioso M.M. ♩ = 72

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Andante non troppo

This page of a musical score for piano is characterized by dense, multi-voiced textures. The notation is spread across eight systems, each with a grand staff (treble and bass clefs). The music features a variety of dynamic markings, including *mf* (mezzo-forte), *f* (forte), *p* (piano), *dim.* (diminuendo), *rit.* (ritardando), *espress.* (espressivo), and *cresc.* (crescendo). There are also markings for *l.h.* (left hand) and *r.h.* (right hand). The tempo changes to *Tempo di Marcia* (March tempo) in the middle of the page. The key signature is B-flat major, indicated by two flats. The score includes various musical notations such as slurs, ties, and fingerings. The overall style is that of a late 19th or early 20th-century composer, possibly a member of the Impressionist or Post-Impressionist movement.

THE ETUDE AT EVENING

RALPH KINDER

Slowly and softly M.M. ♩ = 144
ad lib.

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THE ETUDE DANCE OF GNOMES GNOMENTANZ

AUG. NOELCK

Allegro scherzando M.M. ♩ = 144

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THE ETUDE THE MILL

Arr. by W. P. MERO

Allegretto M.M. ♩ = 108

SECONDO

AD. JENSEN, Op. 17, No. 3

THE ETUDE THE MILL

Arr. by W. P. MERO

Allegretto M.M. ♩ = 108

PRIMO

AD. JENSEN, Op. 17, No. 3

THE ETUDE

SECONDO

Musical score for the SECONDO part of "THE ETUDE". The score is written for two staves (treble and bass clef) and consists of eight systems of music. The first system begins with a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic. The third system includes a piano (*p*) dynamic. The fourth system includes a forte (*f*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system includes a mezzo-forte (*mf*) dynamic. The seventh system includes a piano (*p*) dynamic. The eighth system includes a piano (*p*) dynamic. The score concludes with a *rall.* (rallentando) marking and a *ppp* (pianissimo) dynamic.

THE ETUDE

PRIMO

Musical score for the PRIMO part of "THE ETUDE". The score is written for two staves (treble and bass clef) and consists of eight systems of music. The first system begins with a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic. The third system includes a piano (*p*) dynamic. The fourth system includes a forte (*f*) dynamic. The fifth system includes a mezzo-forte (*mf*) dynamic. The sixth system includes a piano (*p*) dynamic. The seventh system includes a piano (*p*) dynamic. The eighth system includes a piano (*p*) dynamic. The score concludes with a *rall.* (rallentando) marking and a *ppp* (pianissimo) dynamic.

THE ETUDE EN MASQUE DANSE CARACTERISTIQUE

ERNEST H. KITTREDGE

Moderato

Allegro M.M. = 108

ff con fuoco

brillante

mf

mf

cresc.

dim.

p sempre staccato-leggiero

last time to Coda

Maestoso

dim.

ff

Coda

molto accel. e cresc.

molto cresc.

Vivace

ff. l.h.

rit. stringendo

a tempo

ff

ff

Piu lento

p

l.h.

f

f

r.h. melodia ben marc.

l.h.

simile

a tempo

p leggiero

p

a tempo

p legg.

marziale

mf leggiero

legg.

Piu lento

mf

f

ff

D.S.

THE ETUDE

WHIMS

Not he who is full of "whims," but he who has succeeded in freeing himself from them, sings and steps so boldly as in this composition. The passages in the minor key, also the heavy chords of the G[♯] Major section, seem as gentle reminders of what has been overcome. A bold and vigorous close soon shakes off this frame of mind. The difficulties presented by this piece all turn, more or less, on the common culties of the outer portion of the hand. The chord passages must be played in such a manner as to bring out clearly the melodic idea, and the hand must be balanced accordingly. The pedal, as indicated, is to be used but sparingly.

From the Phantasy Pieces, Op. 12. (1837)

R. SCHUMANN

Mit Humor (Con Umore) M.M. 2. 69

THE ETUDE

THE ETUDE Valse Nocturne

PLATON BROUNOFF

Tempo di Valse M.M. $\text{♩} = 54$

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THE RABBIT HUNT

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ALFRED QUINN

Allegretto con moto M.M. $\text{♩} = 132$

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THE ETUDE

THE DANCE BEGINS!

POLONAISE

M. PALOVERDE

Tempo di Polacca M.M. $\text{♩} = 108$

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THE ETUDE THE GHOST

GEO. NOYES ROCKWELL

Lugubrious M.M. ♩ = 72

mp Left Ped. down

mf misterioso

mp

mf Left Ped. up

mp Left Ped. down

mf

accel. e cresc. *rall.* *uncanny* *a tempo* *mp*

mf *cresc.* *Left Ped. up*

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THE ETUDE DANCE OF THE GOBLINS

Allegro scherzando M.M. ♩ = 152

F. FLAXINGTON HARKER

f *stacc.* *molto cresc.* *Fine*

pp *cresc.* *dim.* *D.C.*

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JOLLY TEDDY BEARS MAZURKA

JAMES H. ROGERS

Con moto M.M. ♩ = 126

mf *cresc.* *last time to Coda* *Coda (last time only)* *p* *mf* *p* *mf* *p* *D.C.*

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THE ETUDE POINSETTA VALSE

MATHILDE BILBRO

Tempo di Valse M.M. $\text{♩} = 54$

p poco rit. tempo

f *p poco rit.*

dolce

cresc.

D.C.

THE ETUDE JUNE FLOWERS WALTZ

MATILEE LOEB-EVANS

Tempo di Valse M.M. $\text{♩} = 54$

mp *grazioso* *cresc.*

Fine

Animato

mf *p* *f* *mf* *p*

mf *p* *dim.* *D.C.**

TRIO

mp *cantando* *dolce* *mf scherzando*

cantando *dolce*

cresc. *dim.* *D.C.*

* From here go to the beginning and play to Fine; then play Trio.
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THE ETUDE CECILIA, SING!

TOD B. GALLOWAY

Charles Hanson Towne

Moderato

Ce - cil - ia with thy gold - en voice Be - yond the stars be - yond the sun, Sing

till the halls of heav'n re - joice And mu - sic's ver - y soul is won. *a tempo*

Sing till the heart of mu - sic wakes Thro' thee in us and spills its gold From the great walls of God and shakes its rain of won - der

as of old, All those who sing in heav'n beseech, En - treat for us the gift of song. And with thy al - ter

lyr - ic speech Pour out the pray'r up - on thy tongue. Ce - cil - ia, sing! Then to the skies When music's lan - guage

is our own, Un - end - ing praise to thee shall rise, Ce - cil - ia, On thy shin - ing throne. *a tempo*

poco rit.

THE ETUDE

MARY O' THE MILL

FELIX CORBETT

D. Eardely Wilmot

Moderato

In the gray old miller's gar - den There is

many a love - ly sound, With the song of rushing wa - ter And the song of birds around; But the sweet - est voice I know of Fills the

air when day is still, As you stand and bid me en - ter in, Sweet Ma - ry O' the mill.

In the gray old miller's garden there is man - y a love - ly rose, That min - gling with the jasmine and the

state - ly li - ly blows, That mingling with the jasmine and the state - ly li - ly blows; But the sweet - est there among them is a

rose un - con - scious still Of the beau - ty that I have in you, Sweet Ma - ry O' the mill, Of the beau - ty that I have in you, Sweet Ma - ry O' the mill.

ad lib. *a tempo*

dim. rit. *a tempo*

cresc. *cresc.*

rit. *agitato* *cresc.* *rit.* *p a tempo*

frit. *agitato* *cresc.* *rit.* *p a tempo*

rit. *cresc.* *ad lib.* *ff* *ad lib.*

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soon dulls and leaves no lasting impression on his mind or soul. Now let's get down to the dollars and cents phase and endeavor to locate the source of the money necessary to acquire a musical education.

It costs some persons more money than others to arrive at the same level of musical education, but it costs all of them the same thing—time, plus the effort necessary to gain proficiency and understanding in the art, may be looked upon as the capital investment. The capital of the musician will pay dividends every day of the year, and virtually every year of one's life. Recently a music man with worldly possessions probably do not totter to the bank for a piano told me that he values his musical education at \$50,000 at the lowest, and figures he is enjoying huge dividends from this capitalization. I agreed with him.

Once attained, a musical education really is invaluable. It cannot be measured in money. It is something that a person's mind is his kingdom, the ship of his kingdom, the contrabass, the trumpet, the calf to the contrary notwithstanding; and music wonderfully enriches the greatness of this kingdom, and adds to its measure.

Music education opens the pages of an art that would be closed and lightly valued otherwise, and pays dividends in thorough enjoyment to one's dying day. There is nothing else that can give us such a feeling of life in reality is so much worth while.

The very poem which Robert wrote for me thirteen years ago, when he gave me the Härtel grand, and which he had now written with all this still had no inkling of the fact that I had never thought the piano had been sent from Klems just for the singing. In fact, ever any surprise was a success, this was the first time that I had ever been sad and fear when Robert told me the piano was to be mine—fear, because it is too big a present — too costly, for our little income. I told him I would not so certainly want it, and Robert, so happy when he gave me the present, that in the end the fear was conquered by the joy of what I found lying on the piano: gave me the feeling of happiness: for it was too much happiness. There were the fruits of his restless industry: for a *Concert-Altorgel*, with orchestra, for a *Violoncello*, for a *Phantasia* for violin and orchestra (composed for Joachim), and the score of the *Faust* overture, with a pianoforte arrangement of the last four hands. I could not express what my heart was full of love and admiration for Robert, and of gratitude to heaven for the great happiness with which it overruled my life. I was so grateful, so true, but am I not the happiest wife in the world? In the evening when the guests had gone, we sat together in the library, and had music, "all the new things were on the two pianos." Alas, this was one of the last few evenings of sublime happiness the devoted couple were to know. Already the dark clouds of death were gathering above Robert Schumann's head.

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